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Review of The Greenwood Encyclopedia of Folktales and Fairy Tales

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SOURCES

ment of matters relating to race and racism that is international in scope, *Encyclopedia of Race and Racism* meets that goal. It is recommended for high school and college libraries.—Joann E. Donatiello, *Population Research Librarian*, Donald E. Stokes Library, Princeton University, Princeton, New Jersey

Encyclopedia of Society and Culture in the Ancient World. Ed. by Peter Bogucki. Facts On File Library of World History. New York: Facts On File, 2008. 4 vols. acid free \$360 (ISBN 978-0-8160-6941-5).

This set is meant by its publisher as a companion to their soon-to-be-published *Encyclopedia of Society and Culture in the Medieval World*. The sixty-nine theme-based entries are alphabetically arranged and users can easily approach their topic directly, via the fifty-one-page index at the end of volume 4, the multiple “see also” references at the end of articles, or through the complete table of contents for the entire set that is conveniently reproduced at the beginning of each volume. Each of the entries (ranging from nine to thirty-eight pages in length) is subdivided into separately signed sections: Introduction, Africa, Egypt, Middle East, Asia and Pacific, Europe, Greece, Rome, and the Americas. (Longer articles are often further subdivided, which guides readers to the information they are seeking more quickly.) Consequently this set offers true worldwide coverage, but it lacks other encyclopedic approaches to the ancient world, which rarely cover Africa and the Pacific regions and are often limited to either Greece and Rome or the ancient Near East. The closest parallel is perhaps the far more scholarly *History of Humanity* set (Routledge and UNESCO, 1994–). The contributors to the *Encyclopedia* range from well established scholars to those at entry levels in the academic community; they present the material in an approachable style.

The entries include the usual topics one would expect, such as “Death and burial practices,” “Sports and recreation,” “Slaves and slavery,” “Weaponry and armor,” “Literature,” “Social organization,” and “Transportation.” But there are also more imaginative entries, such as “Borders and frontiers,” “Natural disasters,” “Social collapse and abandonment,” “Scandals and corruption,” and “Pandemics and epidemics”—entries that could fulfill the requirements of many undergraduate, high school, and even upper grade assignments and capture students’ interests.

The basic text is supplemented by sixteen black and white maps (simplified but quite clear), more than 250 black and white illustrations (unfortunately not crisp because they are printed on the same nonglossy paper as the text), and 77 “Primary Source Documents” (snippets of ancient texts). Each volume contains a few highlighted sections on topics that might especially grab a student’s fancy, such as “Homework in Ancient Greece” in the “Education” article or “Hatshepsut, female king” in the “Empires and dynasties” article. English-language bibliographies conclude each entry; an additional short general bibliography, broken down by geographic area, is included in the fourth volume. That volume also has a

twenty-four-page glossary and a nine-page “Chronology by region” to tie the book together.

The topical format and the breadth of coverage make this set a very helpful addition to a high school, public, or college library, especially when there is the need to select a single source to save funds and space.—Jean Susorney Wellington, *Classics Librarian Emerita*, University of Cincinnati, Ohio

The Greenwood Encyclopedia of Folktales and Fairy Tales. Ed. by Donald Haase. Westport, Conn.: Greenwood, 2008. 3 vols. alkaline \$299.95 (ISBN 978-0-313-33441-2).

This Greenwood encyclopedia aims to provide a broad audience with wide-ranging coverage not only of fairy tales and folktales from around the world, but also of the changing contexts that have influenced centuries of creative expression and scholarship. With the 670 entries included here, editor Donald Haase has done justice to the intended purpose of this work. Entries for specific cultural and linguistic groups introduce diverse narrative traditions, while significant themes, characters, and tales themselves have separate entries. General readers and students stand to gain background knowledge from the clearly-written entries on the concepts, vocabulary, and methods used by researchers. It is to the benefit of all users that well over one hundred contributors write from the perspectives of a range of relevant disciplines and highlight the vitality of the critical and creative work that has advanced the field since the 1970s.

The standard for this type of reference work was set by Jack Zipes’ *Oxford Companion to Fairy Tales: The Western Fairy Tale Tradition From Medieval to Modern* (Oxford Univ. Pr., 2000). Haase was a contributing editor to that work, which covers only literary fairy tales—as distinct from folk tales—and focuses solely on Western European and North American traditions. Some overlap in entries between these two works is inevitable, but *The Greenwood Encyclopedia* truly stands apart with its multicultural scope and its theoretical framework that challenges the received knowledge of the field.

Each volume contains a table of contents for the entire work and begins with a complete list of the alphabetically arranged entries. Cross-references, “see also” notes, and an index provide deeper access. Black-and-white illustrations, though scant, offer a useful visual reference to particular manifestations of the tales discussed (such as representative work of a well-known illustrator or a still from a movie adaptation). “Further readings” after each entry include references to multimedia resources and relevant works (in English where available), and the extensive bibliography in the third volume is an excellent starting point for further research. I could see this work being especially valuable when used alongside William M. Clements’s *Greenwood Encyclopedia of World Folklore and Folklife* (Greenwood, 2006), which provides deeper sociological and geographical context for the cultures discussed.

Physically, the volumes are comfortable to handle and the font is a readable size. I only hope that future editions will print entry headings in bold; under the current organiza-

tion, italicized subheadings are indistinguishable from main headings for individual works, so the reader has to rely on the running heads to stay oriented. This is a small disappointment in an otherwise welcoming text that enjoyably ranges from Sheherazade to J. K. Rowling and from Alaska to New Zealand. I recommend *The Greenwood Encyclopedia of Folktales and Fairy Tales* for academic and public libraries.—Amy R. Hofer, *Reference and Instruction Librarian, California State University, East Bay, Hayward*

Icons of R&B and Soul: An Encyclopedia of the Artists Who Revolutionized Rhythm. By Bob Gulla. Greenwood Icons. Westport, Conn.: Greenwood, 2008. 2 vols. alkaline \$175 (ISBN 978-0-313-34044-4).

The Greenwood Icons encyclopedias on popular culture topics explore their subject matter through in-depth essays on around twenty-four principal figures “embodying a group of values and reflecting the essence of a particular culture” (Greenwood Press website). In his introductory essay to this encyclopedia, author Bob Gulla explains the criteria used and difficult choices made in selecting the twenty-one individuals and five musical groups that are the subject of *Icons of R & B and Soul*. Each twenty to twenty-five-page essay includes an extensive biographical and historical narrative as well as some commentary on musical style and historical significance and influence. Each essay also includes a sidebar that explores some additional important event or individual in greater detail. Although each essay has its own brief discography and bibliography, the encyclopedia concludes with an extensive bibliography of books, articles, websites, and, particularly welcome, a list of printed music titles, as well as a comprehensive index.

With its extended essay format, *Icons of R & B and Soul* is recommended for both large and small collections. Its depth of coverage makes it appropriate for large collections as a useful supplement to standard popular music reference works such as *The Virgin Encyclopedia of Popular Music* (Virgin, 2002) and *The Penguin Encyclopedia of Popular Music* (Penguin, 1998), as well as *The Encyclopedia of Popular Music* (Muze, 1998) and its derivative publication, *The Virgin Encyclopedia of R & B and Soul* (Virgin, 1998). For smaller collections, *Icons of R & B and Soul* can provide some additional depth of coverage of the topic, but without the cost of many individual monographs.—Paul Cauthen, *Assistant Music Librarian, University of Cincinnati, Ohio*

Icons of Rock: An Encyclopedia of the Legends Who Changed Music Forever. By Scott Schnider and Andy Schwartz. Greenwood Icons. Westport, Conn.: Greenwood, 2008. 2 vols. alkaline \$175 (ISBN 978-0-313-33845-8).

This two-volume set by veteran popular music writers Scott Schnider and Andy Schwartz and a handful of other writers explores the two dozen rock groups and solo artists the authors consider most influential in rock music history.

As with any noninclusive historical reference set, some readers may take issue with the subjects the authors chose to include or exclude. Schnider explains their selection process by writing, “Although each left an indelible mark on rock’s development, we chose this combination of acts in effort to provide a representative cross-section of rock’s rich panopoly of sounds, styles and stances” (xiii). It should be noted, though, that the majority of the musicians covered are members of the Rock and Roll Hall of Fame (and the authors would probably argue that the ones who aren’t members *should* be).

Each entry contains a black-and-white photo of the artist and a detailed and lengthy essay that is scholarly yet accessible. A timeline, selected discography, and suggestions for further reading conclude each entry. A selected bibliography and index finish the set.

This is a thoughtful and useful reference work, but a few minor improvements could be made. For example, the artists appear to be arranged in chronological order from Elvis Presley to Nirvana. However, this biographical set would be easier to use if the artists were arranged alphabetically instead. Another issue is that the two musicians pictured on the covers of the two volumes, Ray Charles and Joni Mitchell, aren’t exactly who I would expect to be the faces of a reference set about rock music legends. An early rock pioneer like Elvis Presley and a contemporary rock musician like Bruce Springsteen might have been better choices. It would be beneficial to have color photographs of the musicians. For example, the black-and-white photo of David Bowie in his colorful Ziggy Stardust costume doesn’t do the icon’s famous character any justice whatsoever.

Of course, information about these musicians is freely available online via sites such as www.rollingstone.com, but this set’s lovingly written essays contain a wealth of knowledge and informed perspectives and would be an excellent edition to high school, college, and public libraries.—Samantha J. Gust, *Reference Librarian, Niagara University Library, Niagara University, New York*

The Illustrated Guide to the Bible. By J. R. Porter. New York: Oxford Univ. Pr., 2008. 288p. \$24.95 paper (ISBN 978-0-19-534233-8).

First published in 1995, this is a new paperback edition of the work of the late J. R. Porter, a scholar of theology at the University of Exeter and Fellow of Oriel College, Oxford. Introductory essays detail the literary history and composition of the Hebrew Bible and the New Testament, the history and archaeology of the Bible, and the relationship between mythology and scripture. Although brief, these essays convey the excitement and depth of many centuries of biblical scholarship to the general reader, including more than a few surprising facts, such as that the first Bible printed in America (1663 in Cambridge, Massachusetts) was in the indigenous Algonquin language, rather than English.

The main body of the text is divided into two parts focusing on “The Hebrew Scriptures and Apocrypha” and “The New Testament.” The organization then follows the chronolo-

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